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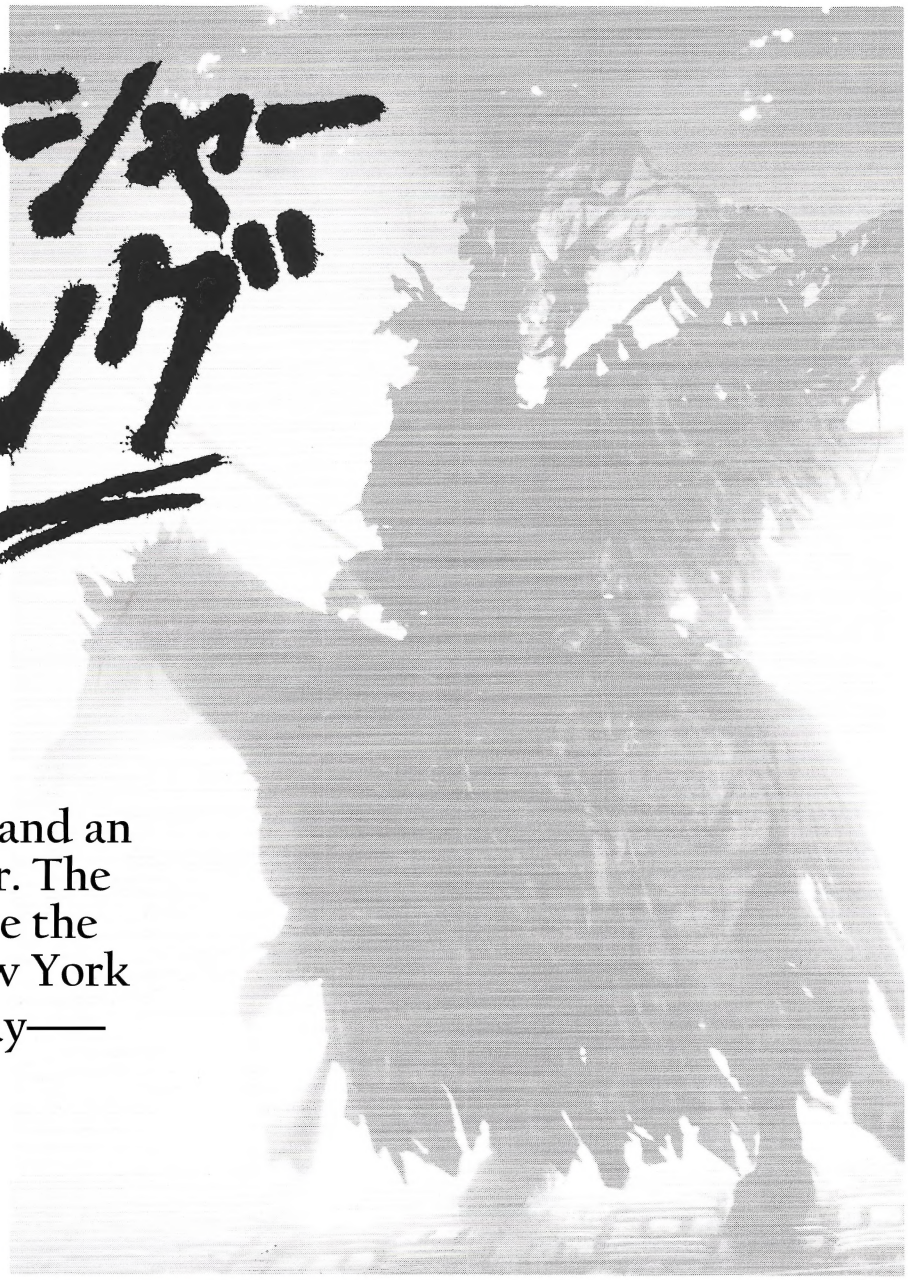
THE FISHER KING

ROBIN WILLIAMS

JEFF BRIDGES

フィッシャー・キング



A popular DJ and an elite professor. The men who were the "kings" of New York until yesterday——

WINNER OF THE SILVER LION AWARD VENICE FILM FESTIVAL 1991

This year's Golden Globe Awards winners: Best Actor Robin Williams (Musical Comedy Category)/Best Supporting Actress Mercedes Ruehl

1991 Los Angeles Film Critics Association Awards/Best Supporting Actress (Mercedes Ruehl)

1991 Venice International Film Festival Silver Lion Award

Nominated for five of this year's major Academy Awards

1991/Hill-Obst Productions/Color/Vista/7 reels (3753m)/2 hours 17 minutes/Translated by Natsuko Toda DOLBY STEREO

A TriStar Film Production / Distributed by Columbia TriStar Films

A TRI-STAR RELEASE
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TRI STAR

INTRODUCTION

The film's overflowing imagination will excite you, and the clash of two great performances will move you to tears. This is the miraculous drama of modern-day New York that has the whole of America excited. Now, the number one movie of 1991 is here.

Jack Lucas, a super DJ known for his outrageous talk, was the darling of his time, dominating turn-of-the-century New York. However, a careless remark made on air led to a horrible incident, and he fell to the depths of despair.

Parry, also known as Henry Sawyer, is a former professor of medieval history who, after a tragic incident three years ago, became a completely different person, abandoning his past and becoming homeless.

Two men who have both suffered deep psychological trauma meet in the depths of New York and form a strange friendship.

"Let's search for the Mysterious Holy Grail together..."

Although Jack is initially hesitant about Parry's unique invitation, he gradually finds himself drawn into his mysterious fantasy world. He wants to somehow change Parry's fate. His guilt as the indirect perpetrator of Parry's tragedy drives him. At the same time, it's a big gamble that could potentially give him a second chance at life...

Laughter and sadness. Fantasy and realism. Satire and a love story. And then there's the overwhelming emotional twist at the end. This fantastic, tragic comedy dominated the conversation across the US in the fall of 1991.

Terry Gilliam, the genius director who mesmerized audiences with "Future Century Brazil" and "The Baron," has developed a unique, fantastical film that combines social themes such as the horror of mass media and the proliferation of homeless people with a unique medieval influence. Based on a script by newcomer Richard LaGravenese, the film toes off the usual spectacular style that makes full use of special effects, and instead shows off a more "orthodox" directing style that places emphasis on psychological portrayal, making it a film that is sure to attract attention not only from fans but also from non-fans.

The cast includes Robin Williams, who continues to enjoy great success following his performances in "Leonard's Awakenings" and "Cadillac Man," as Perry, a leader of the homeless with a past. He has been praised for his best performance to date. His ability to effortlessly move between the extremes of tragedy and comedy has already led to calls for an Academy Award nomination.

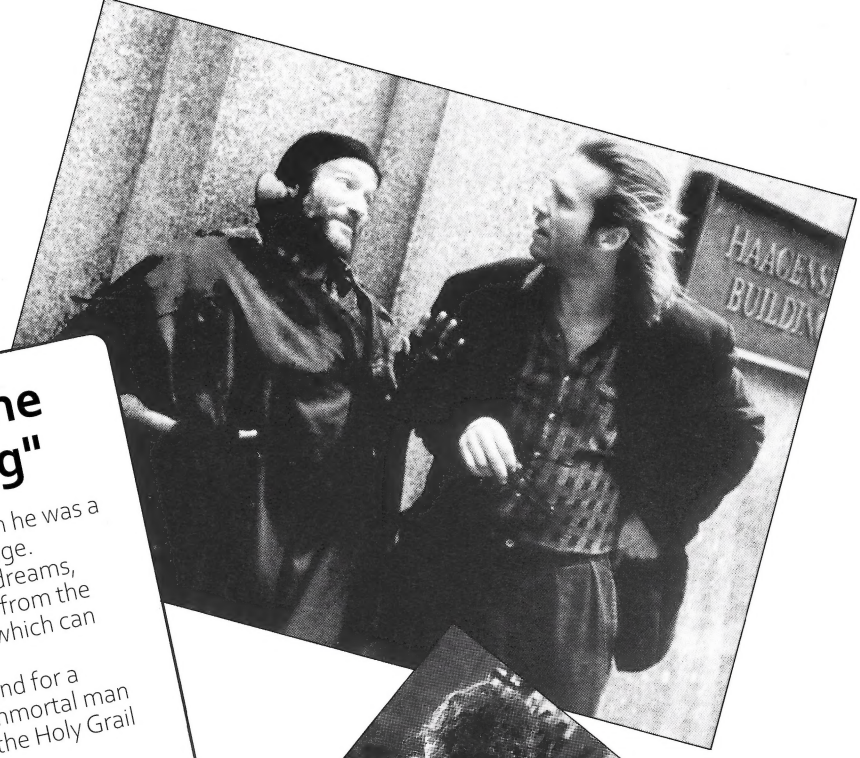
In contrast, Jeff Bridges, known for his roles in "Tucker" and "The Fate of Love," plays Jack Lucas, a super DJ who has fallen from grace. At Gilliam's strong request, he delivers a character with a rich nuance that rivals Williams's.

Amanda Plummer ("The World According to Garp" and "Made in Heaven") plays Lydia, the lonely city girl whom Perry admires, and Mercedes Ruehl ("Big" and "The Good Shepherd") plays Anne, the downtown video store owner who loves Jack. Their clear character portrayals complement the performances of Williams and Bridges.

The film is produced by the female hit team Debra Hill and Linda Obst, whose work includes "The Dead Zone" and "Babysitting Adventures."

Mel Bourne has demonstrated his production design skills in Woody Allen's films and was nominated for an Academy Award for his work on "Interiors" and "The Natural."

The film was shot on location in New York by Roger Platt, who worked with Gilliam on "Future Century" and "The Baron" and achieved notable success with the blockbuster "Batman." The music was also handled by the highly sought-after George Fenton, who was nominated for an Oscar for his scores to "Distant Dawn" and "Dangerous Liaisons."



Central Park: Parry tells the legend of the "Fisher King"

Have you ever heard the story of the Fisher King? When he was a boy, he spent a night alone in the forest to test his courage.

While he was sleeping, the Holy Grail appeared in his dreams, and the Holy Grail, a symbol of God's mercy, appeared from the fire. A voice then said, "I entrust to you the Holy Grail, which can heal people's wounds."

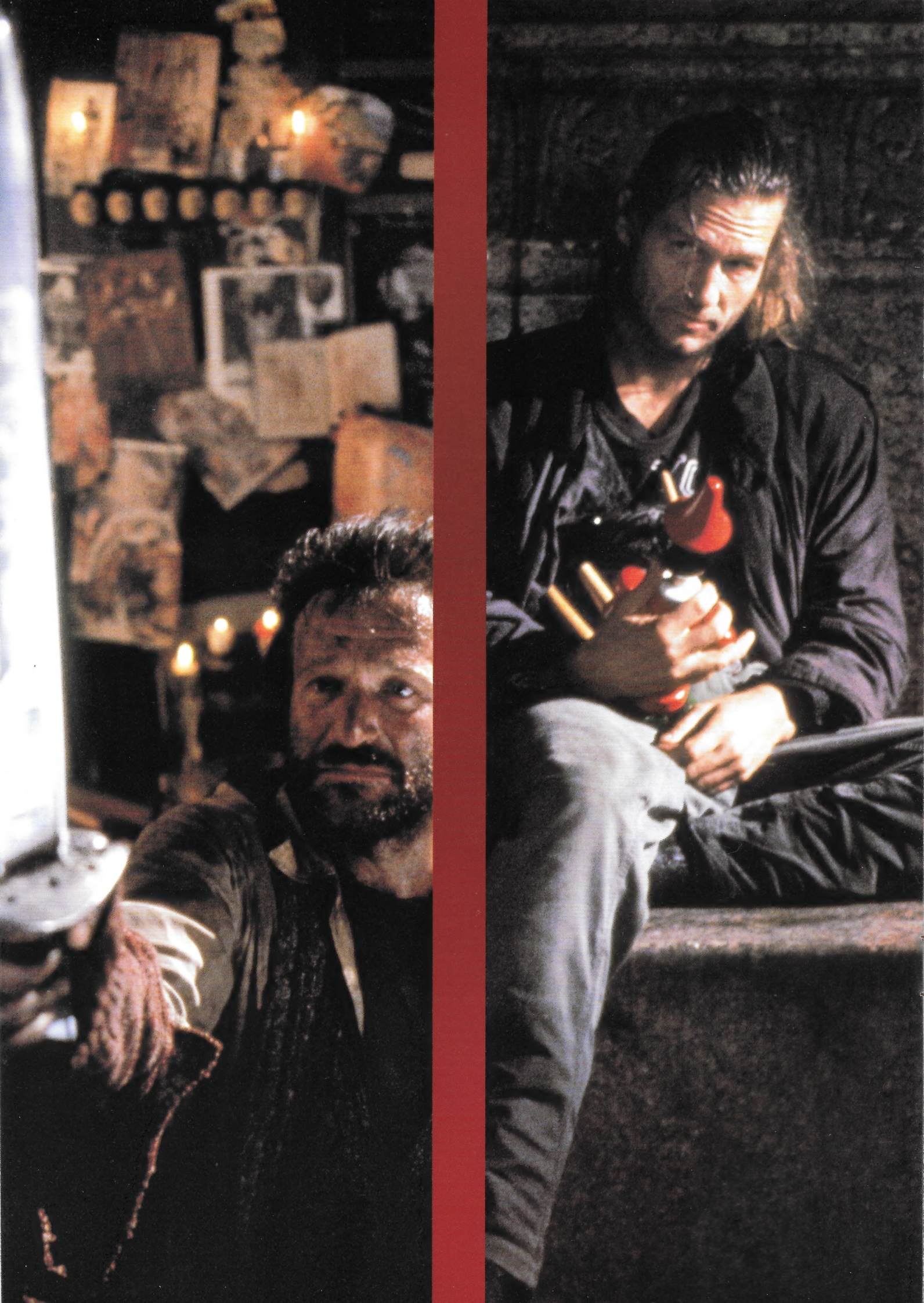
However, the boy had dreams of power and glory, and for a moment he felt like he was no longer a boy, but an immortal man close to God, and when he reached into the flames, the Holy Grail vanished, leaving his hand badly injured.

As he grew older, the wounds worsened, and he no longer understood why he was alive. He could not trust himelf or anyone else, and he had never loved or been loved in return. He was filled with despair and suffering, and on his deathbed...

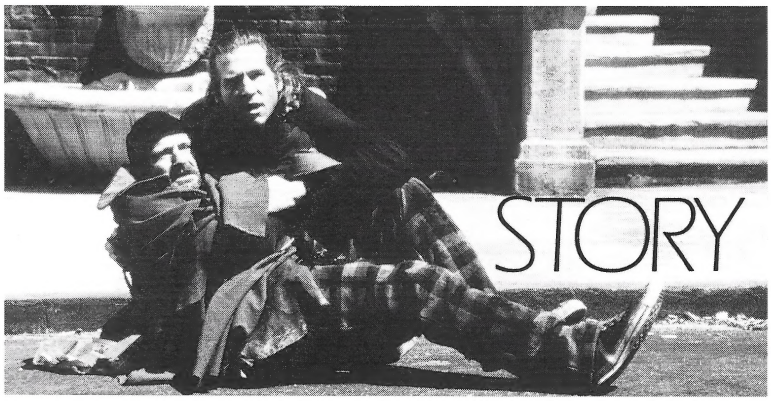
One day, a good-natured fool wandered into the castle and called out to the suffering man, not realizing that he was the king. "What is the matter?" The king replied, "Give me some water. My throat is burning." The man began to fill a nearby cup with water.

As the king drank the water, he felt his pain subside. He looked and saw that it was the Holy Grail he had been searching for for so many years. "How did you find something that no one else could find?" The man replied, "I just thought you were thirsty and wanted some water."

(For the first time since his boyhood the king felt so close to God, not because he had been touched by the glory of God, but because he had felt the pity of the fool.)　※From the main movie



On a moonlit night in Manhattan, two hearts that share a sad past become one... just like in the wonderful story of the Fisher King.



If you don't know Jack Lucas (Jeff Bridges) in New York, you're a fake. Jack is the super DJ of the moment. His wild and outrageous talk on the hugely popular "Jack Lucas Morning Show" has captured the hearts of New Yorkers, making him an opinion leader and dominating the airwaves.

One day, Jack's fame, at the height of its glory, suddenly came crashing down when a careless word spoken on air came crashing down on him as a terrifying reality.

"Kill the yuppies." A lonely listener, bordering on insanity, faithfully carried out Jack's words. Jack stared in a nightmare at the TV screen reporting the massacre of seven victims. At that moment, his thoughts stopped, and his soul was sucked into the depths of the earth...

Three years later, Jack has fallen into a miserable life, with no trace of his former stardom. The aftereffects of the incident have left him depressed, and children mistake him for a homeless person when he walks down the street. His livelihood relies on working at a downtown video store run by Anne (Mercedes Ruehl), who is looking after him, but in reality, he is a complete wreck.

One night, Jack was drunk and walking along the East River when he was attacked by two thugs in the dark. Suddenly, a man resembling Robin Hood appeared, and together with two or three of his friends, they confronted the thugs and saved Jack. The "Robin Hood" was a homeless man named Parry (Robin Williams).

The next day, Jack wakes up in a boiler room somewhere that seems to be Parry's home. One wall is painted with a medieval castle, a knight, and a young girl, while the other is painted with a demon riding a horse, the "Red Knight." Countless books are piled up in the room. Who on earth is this man? Jack wonders, but Parry and his friends start a strange story. Jack is the one who can help Parry and his friends in their ongoing search for the Holy Grail. The Holy Grail is said to be in the possession of Langdon Carmichael, a wealthy New Yorker who lives in a castle-like mansion. Jack is creeped out by the incomprehensible story and flees the scene in a panic.

Soon after, Jack learns an unexpected fact about Parry from the homeless people's stories: he is a former university professor specializing in medieval history, and his real name is Henry Sawyer. Three years ago, while eating at a restaurant, he witnessed a deranged man murder seven people, including his wife, and ever since, he has been a completely different person.

Jack's sense of guilt returns to him, but his encounter with Parry, a man changed by the tragedy he has endured, changes Jack's character, and he begins to desire to somehow change Parry's fate.

Besides the Holy Grail, Parry also had another object of his admiration: a young, lonely woman named Lydia Sinclair (Amanda Plummer) who worked at a publishing company. In the strange world of Parry's, she was a noble lady and he was a knight who bowed to her. Jack tried every trick in the book to bring the two together. Eventually, they arranged for the four of them, including Anne, to go on a double date and dine at a Chinese restaurant. The meal was a strange and mysterious affair. Parry was fascinated by everything about Lydia, and Lydia also developed feelings for Parry. Seeing the two of them together, Jack and Anne also came together.

That night, after parting ways with Lydia, Parry is confronted by the Red Knight, a symbol of his usual nightmares. Writhing in fear, Parry flees. Various hallucinations assail him, tormenting him. When he arrives under a bridge, thugs waiting for their prey attack him...

Unaware of this, Jack wakes up feeling refreshed and motivated to work again. He tells Anne that he wants to start over on his own. Then he gets a call from the hospital. Jack rushes over to the hospital and finds Parry in a coma, completely covered in bandages.

Six months later, Jack is back at work. His show is once again overwhelmingly popular, and he has all the money and glory back. But deep down, he feels empty.

One day, Jack happened to see a photo of the wealthy Carmichael. At that moment, Jack's mind was immediately drawn to Parry. Realizing his foolishness, Jack desperately searched for Parry. Parry was lying unconscious in a hospital bed, just as he had been six months ago. Feeling sorry for her beloved Parry, Lydia visited the hospital almost every day.

Seeing Parry not responding to Jack's calls, a certain "plan" emerged within Jack. It was a self-sacrificing adventure that would not only secure Parry's salvation, but Jack's own true salvation as well.

Robin Williams (Parry)

robin williams

Williams, who is in top form, was nominated for his third Academy Award after "Good Morning, Vietnam" and "Dead Poets Society," for his role as a mysterious homeless man living in a fantasy world. He was born in Chicago, Illinois on July 21, 1952. After majoring in political science and economics at Claremont Men's College in California, he studied acting at the College of Marin in Kentfield and drama at Juilliard.

After graduating, he joined a comedy troupe in San Francisco and gained popularity as a stand-up comedian in nightclubs. In 1976, he was discovered by a TV casting director and made his TV debut in the popular series "Laugh-In."

He made a guest appearance on "Happy Days" as the alien Mork, which became his signature role, and this led to the creation of "Mork and Mindy" (1978-1982), which made him an instant hit across the United States.

In 1980, he made his film debut starring in Altman's "Popeye." His subsequent role in "The World According to Garp" garnered positive reviews and propelled him to stardom. Since "Good Morning, Vietnam," he has established himself as a talented actor. This is his second reunion with Gilliam, following a guest appearance in "The Baron." His next film was Spielberg's much-talked-about blockbuster "Hook," in which he played the adult Peter Pan.

He married his wife Valerie in 1978 and had a son, Zachary, but they later divorced. He also works for humanitarian causes, homelessness, and drug issues.

◆Filmography

79: You Can't Just Put It Up Anywhere!! [V] (Can I Do It... Til I Need Glasses? / I. Robert Levy) 80: Popeye 82: Garp's World [V] (From the TV series "Fairy Tale Theater"/Tale of the Frog Prince/Eric Idle) 83: Survivors [V] (The Survivors/Michael Ritchie) 84: Moscow on the Hudson River [V] (Moscow on the Hudson / Paul Mazursky) 86: Go, Rockets! [V] (The Best of Times/Roger Spottiswoode), Club Paradise [V](Ivan Reitman), Midnight New Yorker [V] (Seize the Day/Fielder Cook) 87: Dear America (narration only), Good Morning Vietnam 88: The Baron 89: Dead Poet's Society 90: Leonard's Awakening, Cadillac Man 91: Between Love and Death (special appearance), The Fisher King, Hook

Director Terry Gilliam and the Two Stars

"There is no writer more difficult to work with than Terry Gilliam," has been the Hollywood assessment up until now. "His works, such as "Future Century Brazil" and "The Baron," are certainly excellent. His visual composition and directing skills are extraordinary. But there is a danger that he will cause trouble that far exceeds his capabilities," a certain Hollywood producer once told me.

It's true that Gilliam's films have been plagued by trouble, with two books written about them: "Battle of Brazil" and "Losing Rights." Touching on two Hollywood taboos -- the film's length and massive budget overruns -- has earned him notoriety. But are the "incidents" surrounding these two films entirely Gilliam's fault? What was the producer who should have been reining in his efforts?

With this simple question in mind, I went to see his new film, "The Fisher King", in the US. It's a groundbreaking work for him. It's the first time he's taken on someone else's project and script, and it's set in modern-day New York. It's a testament to his abilities as a "professional" director.

But it was amazing. It accurately portrays the subtleties and harsh realities of human nature, while at the same time displaying Gilliam-esque imagery throughout. Though it "celebrates love and bonds," it is an adult fable that stands out from the saccharine Hollywood tropes. Even now, I find myself overwhelmed by Gilliam's powerful technique.

"Well, the troubles with "The Baron" were still lingering, and the sequel project was also at a standstill. I was completely fed up with the film industry. Just when I was starting to think about giving up on filmmaking, I was sent this script. I started reading it with some skepticism, and I just couldn't put it down. I wanted to direct it no matter what."

I met with Gilliam the day after seeing the film. I've interviewed him twice before, but he's never been in such a good mood.

"The script was written by Richard LaGravenese and it was brilliant, with great dialogue and storytelling. It was like it had entered my brain and fit perfectly. I also felt that this project could be completed in a year. My previous films had taken me over three years to complete. I'm 51 now, and I'm not getting any younger. Life is short. I wanted to try my hand at a simple film and change the rhythm of my life.

Another thing I wanted to say was that through this film I wanted to show the people in Hollywood, "Look, I'm not the troublemaker or monster you think I am. I can make movies on a budget, in a friendly atmosphere."

This film was originally planned by James Cameron, but he was exhausted from filming "The Abyss" and it was eventually canceled. The two female producers, Debra Hill and Lynda Obst, consulted with Robin Williams, who had been cast in the lead role, and at his recommendation, they decided on Gilliam.

Debra Hill said, "When I met Terry, I realized he was not difficult to work with at all. What was more difficult was convincing the major label people who were opposed to hiring Terry." The support of these two women paid off in Gilliam's hard work.

"This script is something you wouldn't think came out of Hollywood. Usually, in the major Hollywood system, the 'dangerous brilliance' is turned into something inoffensive, but this wasn't the case. The producer had a clear vision. These are rare in Hollywood, where the only logic that applies is to make money.

Social issues such as homelessness and AIDS are also addressed in this film, but no answers are provided. It accepts these issues as reality and depicts how we should live in a harsh world. Love and friendship. Yes, I'm proud to say it's a film that will last."

Gilliam laughs and says he's scared that he's having fun making movies again. Finally, he says, "This is definitely a Gilliam film," and leaves his seat in high spirits. Next up is Robin Williams.

In this film, he plays a former university professor who takes on an entirely new character in order to escape his sordid past.

"The reason I accepted is clear. It all comes down to the script. Not only my role, but all the characters that appear are very well-defined. I thought there was no way I could let this opportunity slip away."

Williams answers sincerely, with the same friendly bear-like face as on screen. This warm atmosphere is what makes him so appealing.

"This character has a split personality. I used to be like that myself. I used to act as a way to avoid facing life head-on. That's why I could relate to him all the more. The protagonist takes on a new name and is reborn as a character who enjoys life, but the death of his wife is never far from his mind. So, there was a real danger that I could become him."

The protagonist, who harbors an uncontrollable sadness within himself, chooses to remain a big-city Don Quixote. Williams' passionate performance gives him a magnificent presence.

Takanori Inada

"I think being an actor is a unique job. You can freely play one element of yourself within a character, a different person, and release yourself. By playing a role, you can simulate, 'Oh, if I act like this, that's what will happen.' However, if you're playing a role that is closely related to your inner self, there's a risk of self-destruction if you're not careful."

Gilliam and Williams had worked together on "The Baron," but this was Jeff Bridges' first time working with Gilliam. Gilliam said that if it was just Robin and I, the tension would have gotten too high and there was a danger that it would have turned into a ridiculous comedy. So he thought of casting Robin as a character who was like oil and water, a cool presence who could ground our tension. Having just seen "The Fate of Love/The Fabulous Baker Boys," he thought Jeff would be the perfect fit. However, Bridges himself said that he was very hesitant to take on the role.

"I wasn't confident about playing the role. It's a character that's far removed from me, but I couldn't turn it down. Terry was directing, and the script was incredible. So I did my own research, discussed things with Terry, and tried to understand the character. Eventually, I began to see this kind of psychologically corrupt role as a challenge. This DJ is an arrogant and unpleasant guy when he's successful. But underneath that cynical skin you could say he's a classic romantic. For some reason, I felt like I did in "The Black and White Knife." Maybe it's because that was also a challenge."

Once filming began, he said he really enjoyed working with Gilliam.

"I think filming is similar to a jam session. You respond to the tone each member brings to the table and add your own "color." Terry skillfully creates the right environment and atmosphere so that each member can play their best. He's great at getting the songs to sing his own intentions."

Bridges, tall and unpretentious throughout, also seemed very satisfied. First of all, everyone was satisfied with the finished product.

Shortly after this session in America, the Academy Award nominations were announced. Williams' Best Actor, Mercedes Ruehl's Best Supporting Actress, Best Original Screenplay, Best Art Direction, and Best Original Score were naturally awarded, but Best Picture and Best Director were completely ignored. No matter how much Gilliam may have incurred resentment, this is unacceptable. Now, we can look forward to Gilliam's next film, "The Defective Detective," which is also a collaboration with this film's screenwriter, Richard LaGravenese. We look forward to seeing the finished product.

Their Drama Is Gentle and Anarchic

"The Fisher King" Two Love Stories

I think it can be viewed from many different angles, but for me it was first and foremost a love story.

A clumsy, very earnest love, and a love where the person is actually in love but doesn't realize it. This is a delightful film that depicts these two suspenseful love stories, while also showing plenty of kindness that makes you realize that humans are born to fall in love and be united with someone.

Until now, I've thought of Terry Gilliam's films as stimulating dreams for adults who haven't forgotten their childhood dreams and aspirations, but this time, a deeper sense of life has been added, giving it a mature adult feel. Here is a love story that will warm and tender the heart of the viewer.

Still, the love story between Robin Williams' New York homeless man and Amanda Plummer's lonely office lady is so cute. And it's so awkward. And yet, it manages to create a pretty strong romantic atmosphere, which is typical of a Gilliam film.

The couple they play, who previously starred together in Robin Williams' breakthrough film, "Garp's World," in which Amanda only appeared in one scene while Robin played the lead role, are so frustratingly in love that even I, a complete stranger, feel like smack-shaming them.

It all seems to begin with a one-sided love at first sight on Robin's character, Parry, a homeless man. I can only say "seems" because the film first depicts Robin's infatuation, and seeing this, it's clear that it was love at first sight. As soon as he saw Lydia staggering out the exit of Grand Central Station, he must have been convinced that she was the only person he could love, just as Don Quixote had been when he poured his love out to Aldonza.

Yes, Parry's feelings for Lydia are similar to Don Quixote's feelings for Princess Dulcinea.

The protagonist of "Don Quixote," written by the 16th-century Spanish author Cervantes, has read too many knightly tales and believes himself to be the knight Don Quixote. He transforms a simple country girl, Aldonza, into a princess to whom the knight devotees his loyalty, and calls her Princess Dulcinea.

Parry also fell in love at first sight with Lydia, who may seem a little strange to others, believing her to be the perfect princess.

Watching her repeatedly drop her dumplings without being able to hold them in place, Parry says with a dreamy look on his face, "Isn't she cute?" Robin Williams is always charming, but his dreamy look in this scene is especially charming and you can't help but fall in love with him.

And when their long-awaited date finally comes true, it's so much fun and funny! They make mistakes at the perfect timing, and they work together better than any comedy duo.

If their love is reminiscent of the world of romantic knights, then the relationship between Jack, a former star DJ who played a part in making this love come true, and Anne, the owner of the video store where he lives, now down on the rocks and practically a gigolo, is extremely current and realistic.

Jack continues to suffer from the fact that a provocative remark that came out of his mouth led to an unexpected murder during his time as a star DJ, and he is so immersed in his own anguish that he does not notice Anne's love.

In fact, Jack is unaware of the irony of life: his provocation has robbed Parry of his beautiful wife and his happy life.

Jack is immersed in anguish and only thinks about himself, but when Parry saves him from danger, he can't help but thank him. He won't be satisfied unless he settles the matter properly with money. For him, gratitude means paying money, and there is no humanity or emotion involved.

Jack applies the same way of thinking to Anne, who loves him and is patiently waiting for him to realize his love. He is a completely unlovable man. When he fails, all he thinks about is whining, complaining, and suffering, and he is a self-centered man who doesn't even realize that there are people who need him.

Still, it's frustrating to see that, just as Parry loved Lydia, Anne also loves Jack and patiently waits for him to say he loves her.

Anne is a modified version of Parry. She's naive and shy when it comes to love. So, Anne and Jack's relationship is the reverse of Parry and Lydia's (though Lydia is obviously much cuter than Jack), so this one too has to have a happy ending. That said, it looks like it'll take a while.

That moment comes again thanks to Parry,

Watanabe Shoko

although Jack wakes up not because of anything Parry has done, but because he is watching Parry.

Thanks to Parry, Jack realizes that showing gratitude is not just about money, but about caring for others and meeting their expectations, and he finally finds true happiness.

The couples Parry and Lydia, and Jack and Anne, both finally found love and happiness after a long time.

Terry Gilliam intersperses this love drama with scenes of urban loneliness and the joy of love, and he brilliantly makes these scenes even more striking with his bold and gorgeous images.

As always, Gilliam captures the city of Manhattan in New York with images that give the feeling of peering into a valley or looking up at tall buildings. In both films, he features men with dark, bloody pasts as protagonists, tormenting them and then enveloping them in a radiant happiness.

And then, colorful fireworks are launched into the sky in a spectacular display, as if to celebrate this happiness.

Another unforgettable scene is the incredible scene where they transform the crowded Grand Central Station into a glittering ballroom with a mirror ball. I don't know how they managed to film it in Grand Central Station, which is filled with people from morning to night, but when you look at it, you'll be amazed at how elegantly and romantically everyone is dancing.

Just for coming up with this scene, I want to give Terry Gilliam the title of genius.

Finally, I'd like to mention Michael Jeter, who appears as a queer gay entertainer. A truly gifted performer, he's a musical star who has appeared in productions such as the off-Broadway musical "Alice in Concert" starring Meryl Streep. He was once buried under a rock due to alcoholism, but was invited by Tommy Tune to appear in his production of "Grand Hotel." He won a Tony Award for Best Supporting Actor and was thrust into the spotlight. He's a master of tap dancing, which is hard to imagine from his appearance, and Gilliam likely decided to cast him after seeing him perform on stage.

Jeff Bridges (Jack)

jeff bridges

The role of Jack, a charismatic DJ turned down-and-out, is played by Jeff Bridges, who is on a roll with his work in "Tucker" and "The Fate of Love." He was born in LA on December 4, 1949. His father, Lloyd, and older brother, Beau, are both actors. He appeared in a film at the age of four months. At the age of eight, he appeared in his father's TV series, "Sea Hunt." After graduating, he studied acting at the Berghof Studio in New York and began his stage career. He made his film debut in 1970 with "Look Back With Anger in Your Heart!" and was nominated for an Academy Award for Best Supporting Actor the following year for "The Last Show." He continued to appear in films by established directors, earning another Academy Award nomination for "Thunderbolt." He gained worldwide recognition with his role in "King Kong." In 1984, he was nominated for an Academy Award for Best Actor for his role in "Starman," showcasing his impressive acting skills. Since then, he has become one of the top actors, taking on major roles. While initially reluctant to take on this role, it came about at director Gilliam's insistence. His latest film, "American Heart," co-starring Edward Furlong and also serving as a producer, sees him play a rough-and-tumble man released from prison who tries to connect with his son. His diverse talents include composition, painting, and photography, and he has recently held a solo photography exhibition. He and his wife, Susan Geston, have a daughter, Belle (b. 1981).

◆Filmography

51: The Company She Keeps (John Cromwell) 70: Look Back With Anger in Your Heart! 71: Last Show 72: Bad Company (Robert Benton), Battle Without A Gong [V] (Fat City/John Huston 73: The Iceman Cometh (John Frankenheimer), The Last American Hero, The Lolly-Madonna War 74: Rancho Deluxe (Frank Perry), Thunderbolt 75: Hearts of the West (Howard Zieff), Stay Hungry (Bob Rafelson) 76: King Kong 78: Charade '79 79: American Success Company (William Richert), The Day the President Fell [V] (Winter Kills/same as above) 80: Heaven's Gate, 81: Cutter's Way (Ivan Passer), 82: Kiss Me Goodbye, Tron 83: A Hot Night in the Caribbean 84: Starman, 85: The Black and White Knife, 86: 8 Million Deaths, Th Morning After, 87: The Missing Sexy Shot 88: Tucker 89: The Fate of Love 89: Having Experienced Many Mornings [V] (See You in the Morning/Alan J. Pakula), Chickenheart Blues, 90: The Last Show 2, 91: The Fisher King, 92: American Heart (Martin Bell)

mercedes ruehl

Mercedes Ruehl (Anne)

Mercedes Ruehl, a star of stage, film, and TV, heartfelt performance of Anne, who patiently waits for words of love from her lover, Jack. Born in Queens, New York, she grew up in Silver Spring, Maryland. After earning a bachelor's degree in English literature from the College of New Rochelle, she began her off-Broadway career in the 1970s, winning an Obie Award for her comical performance in Christopher Durang's "The Marriage of Bette and Boo." She subsequently appeared in productions such as "Medea" and "Much Ado About Nothing." She made her film debut in 1979, but remained focused on the stage.

In 1989, she took the film industry by storm with her comical yet powerful performance as a gangster's wife in the blockbuster film "Married to the Mafia" (V), for which she won the National Society of Film Critics Award for Best Supporting Actress. Her eccentric performance in this film earned her an Academy Award nomination for Best Supporting Actress, making her a household name. Her latest film is the highly anticipated adaptation of "Yonkers," for which she won a Tony Award for Best Actress in 1991, and she is a rising star.

◆Works: 79: "The Warriors" 81: "Four Friends" 86: "84 Charing Cross Road" [V] (David Jones), Heartbroken 87: "Let's Go!! Marching Band" [V] (Leader of the Band (Nessa Hyams), "Radio Days", "The Skyscrapers Are Rose-Colored" 88: "Big", "Married to the Mafia "[V] (Jonathan Demme), 89: "Slaves of New York" 90: "Crazy People" 91: "Con Artists and Lying Patients," "The Fisher King" 92: "Lost in Yonkers" (Martha Coolidge)

amanda plummer

Amanda Plummer (Lydia)

Amanda Plummer sensitively portrays Lydia, a lonely New York woman who captivates Parry. Born in New York on March 23, 1957, her father, Christopher, and mother, Tammy Grimes, were both actors, but divorced when she was three years old. After majoring in acting at university, she joined the Neighborhood Playhouse. In 1979, she won a Theatre World Award for her role in "Artichoke," and the following year was nominated for a Tony Award for Best Actress for the same role. Her performance in "Agnes" also won her the Tony Award for Best Actress and a Drama Desk Award, bringing her into the spotlight as a talented actress. She was again nominated for a Tony Award for Best Actress in 1987 for her role in "Pygmalion."

Her film debut was in "Cattle Annie and Little Britches" (1981), co-starring Diane Lane. The following year, she attracted attention for her role as a deaf-mute woman in "Garp's World," starring Robin Williams. Since then, she has made special appearances in films and starring in TV movies, and even made a guest appearance in the pilot episode of "True Blue." Now, she has landed her first major film role, earning rave reviews.

◆Works: 80: "Cattle Annie and Little Britches" (Lamont Johnson) 82: Garp's World 83: Daniel [V] (Sidney Lumet) 84: "The Hotel New Hampshire", "The Dollmaker" (Daniel Petrie) 85: Static (Mark Romanek) 87: "Courtship" (Howard Cummings), "Made in Heaven" 89: "Prisoners of Inertia" (J. Noyes Scher) 90: "Joe Goes to Full Moon Island" [V] (Joe Versus the Volcano/John Patrick Shanley) 91: "The Fisher King"

PRODUCTION NOTES

I was captivated by the brilliant script...

●A few years ago, screenwriter Richard LaGravenese wrote his first solo work, incorporating elements of mythology. “The Fisher King” was, in his own words, "offbeat." He had hoped that it would at best be made into a small, independent film, but producers Debra Hill and Lynda Obst had a completely different reaction. Obst says:

"Once I started reading, I couldn't put it down. I had to go out and was flipping through the pages on my lap while I was driving. I contacted my agent straight away, even though it was a Sunday."

●Following Hill/Obst's nomination, director Gilliam was next to read the script.

"I was impressed by the brilliant script and felt that it was very similar to my own world. It was funny, sad and surprising. The characters are all filled with powerful emotions. I was quite shocked and wished I had written a script like this."

Gilliam previously dealt with the theme of the Holy Grail during his time with Monty Python, and the medieval influence in his work made this a perfect subject for him.

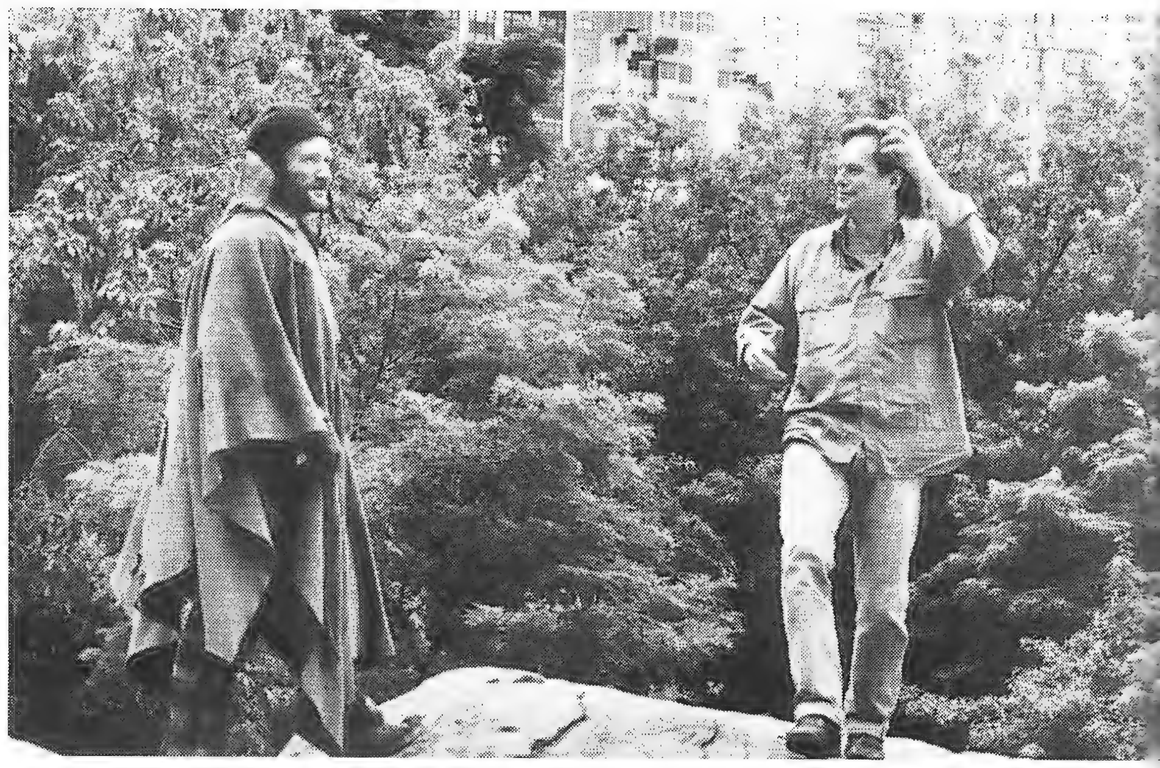
"I often use large-scale special effects, and up until now I've considered myself a filmmaker. But with this film, I wanted to focus on being a director. I wanted to make a good film with just four characters."

LaGravenese' involvement in the production went beyond that of a typical screenwriter. Pre-production, rehearsals, and filming... he worked closely with director Gilliam and the cast at every stage. Jeff Bridges says of LaGravenese, "It was valuable to be able to ask the original author, who knew everything about the work, direct questions at various points."

About the "Holy Grail Legend"

●The "Holy Grail" that Parry and his friends search for in the main story is the cup that is said to have been used by Christ at the Last Supper and to have received his blood after his crucifixion. There have been countless legends surrounding the "search for the Holy Grail" in Europe since the Middle Ages, such as the Knights of King Arthur's Round Table and the Crusades, and the "Fisher King," who is said to have been the guardian of the Holy Grail, is one of them.

Gilliam explains the origins of the legend and its connection to the drama, saying, "As the Fisher King's life, filled with betrayal and tragedy, draws to an end, his kingdom falls into ruin and the Holy Grail, the source of his power, leaves his possession. However, a Jester finds it and returns it to the King on his deathbed. The Jester represents the pure and selfless soul and is a testament to the King's compassion, which frees him from the pain of death."



Modern New York as a medieval city

●Filming took place in New York, except for the interior scenes.

"A profound and monumental atmosphere reminiscent of a medieval fairy tale."

At the direction of director Gilliam, two-time Oscar-nominated master Mel Vaughn was tasked with the production design. The most eye-catching feature is the enormous villa reminiscent of the castle of billionaire Carmichael, where Parry's imaginary "Holy Grail" is said to reside. The United States Arsenal on 49th Street and Madison Avenue was modeled after this. Stained-glass, gargoyles (water fountains shaped like the heads of monsters and other creatures) and a two-story staircase were brought in from California, successfully evoking a majesty and period atmosphere that would be hard to imagine in New York.

●Meanwhile, the most spectacular scene in the film, and one that could be called the Gilliam touch, is the "Sudden Waltz of Commuters" scene, which was filmed at Grand Central Station with 1,000 extras. It was shot over two days to coincide with the arrival of the first commuter train at 6:10 a.m., and the scene in which the people spilling out of the arriving train suddenly begin dancing an elegant waltz is beyond eccentric, it's a magnificent spectacle. This wasn't in the original script, but was ad-libbed by Gilliam after filming began, which is very typical of him.

●Also appearing throughout the film as a symbol of Parry's nightmares (obsessions) is the eerie figure of the "Red Knight" mounted on a gigantic horse. Based on Gilliam's vision, Vaughn and costume designers Keith Greco and Vince Jefferds designed the costume based on the concept of "a 'Knight of Death' who has lived on for 500 years as a symbol of evil." Stunt coordinator Chris Howell played the role of the horseman, wearing a costume weighing 16 pounds in total, including armor and accessories. He was ridden by a circus Percheron gelding (draft horse) weighing nearly one ton, as he galloped through New York in the middle of the night.

Director

Terry Gilliam

From the brains behind the British offbeat comedy group Monty Python to the director we can't take our eyes off of today, Robin Williams has praised his ever-changing, torrent-like imagery, saying, "Even the greatest psychologists could never analyze it."

Born November 22, 1940, in Minneapolis, Minnesota. He majored in political science at Occidental College in California, but after graduating, he made his debut as a cartoonist, making use of his drawing talents. While working for the magazine "Help!", he met John Cleese of "MP" and joined their BBC show "Monty Python's Circus" as an animator. After co-directing the "MP" film "Monty Python and the Holy Grail" (1975) with other members, he made his solo directorial debut in 1976 with "Jabberwocky."

His second solo film, "Bandit Q" (1981), was a huge hit, grossing over $50 million at the US box office. His third film, "Future Century Brazil" (1985), won accolades such as Time magazine's "Ten Best Films" and the Los Angeles Film Critics Association's Best Picture and Best Director awards, despite a dispute with distributor Universal over final editing rights. In 1988, he released the epic film of the century, "The Baron," which stunned audiences with its money-grubbing special effects.

He is also an actor and has written the screenplays for all of his directorial works except for this one. He is truly a genius.

He has three children with his wife Maggie, a makeup artist.

◆Works (directed and written unless otherwise noted) 71: Monty Python and Now (starring, screenplay, original story, animation) 75: Monty Python and the Holy Grail (starring, animation, screenplay) 76: Jabberwocky 79: Life of Brian (starring, screenplay, art, animation) 81: Bandit Q (also produced) 82: Monty Python Live At the Hollywood Bowl [V] (Monty Python Live at the Hollywood Bowl (starring and scriptwriter) 83: Monty Python Life Rhapsody [V] (Monty Python's Meaning of Life/-cast,screenplay,animation) 85: Future Century Brazil, Spies Like Us (appearance only) 88: The Baron 91:The Fisher King

Producer

Debra Hill

With the proliferation of female directors, it's also the age of women producers. Gale Anne Hurd, Sherry Lansing, Kathleen Kennedy... and now Debra Hill.

Born in Hudson Fields, New Jersey, Hill worked in a variety of fields, including script supervisor, editor, and assistant director, before becoming a producer. She began her career with her first film, "Halloween" (1978), which she produced and wrote, and went on to work with director John Carpenter on five films, including "The Fog" (1980) and "New York 1997" (1981), which quickly made her a household name in the film industry.

She then worked on David Cronenberg's "The Dead Zone" (1983), and in 1985 teamed up with her longtime friend Lynda Obst to found "Hill/Obst Productions." Shee has released such notable works as "Babysitting Adventures" (1987) with Chris Columbus, "Heartbreak Hotel" (1988/unreleased), and "Medical Lessons" (1989/V).

Screenplay

Richard LaGravenese

Nominated for an Academy Award for Best Original Screenplay for his first solo screenplay, LaGravenese began his acting training at New York University's Experimental Theatre Wing and later formed a comedy troupe, where he was responsible for the script.

In 1989, he made his screenwriting debut with Neal Levy on the comedy "Rude Awakening," in which a long-haired 1960s hippie appears in modern times, starring Eric Roberts and Cheech Marin. His subsequent screenplay was a success, and he quickly gained attention.

He and director Gilliam hit it off over their shared interest in mythology, and continued to work together in collusion throughout pre-production, rehearsals, and filming. He was also praised as a rare individual for his flexible attitude, even accommodating script changes on set, which are difficult to do in American films due to copyright issues with the Motion Picture Association. We look forward to seeing more of him in the future.

Art

Mel Bourne

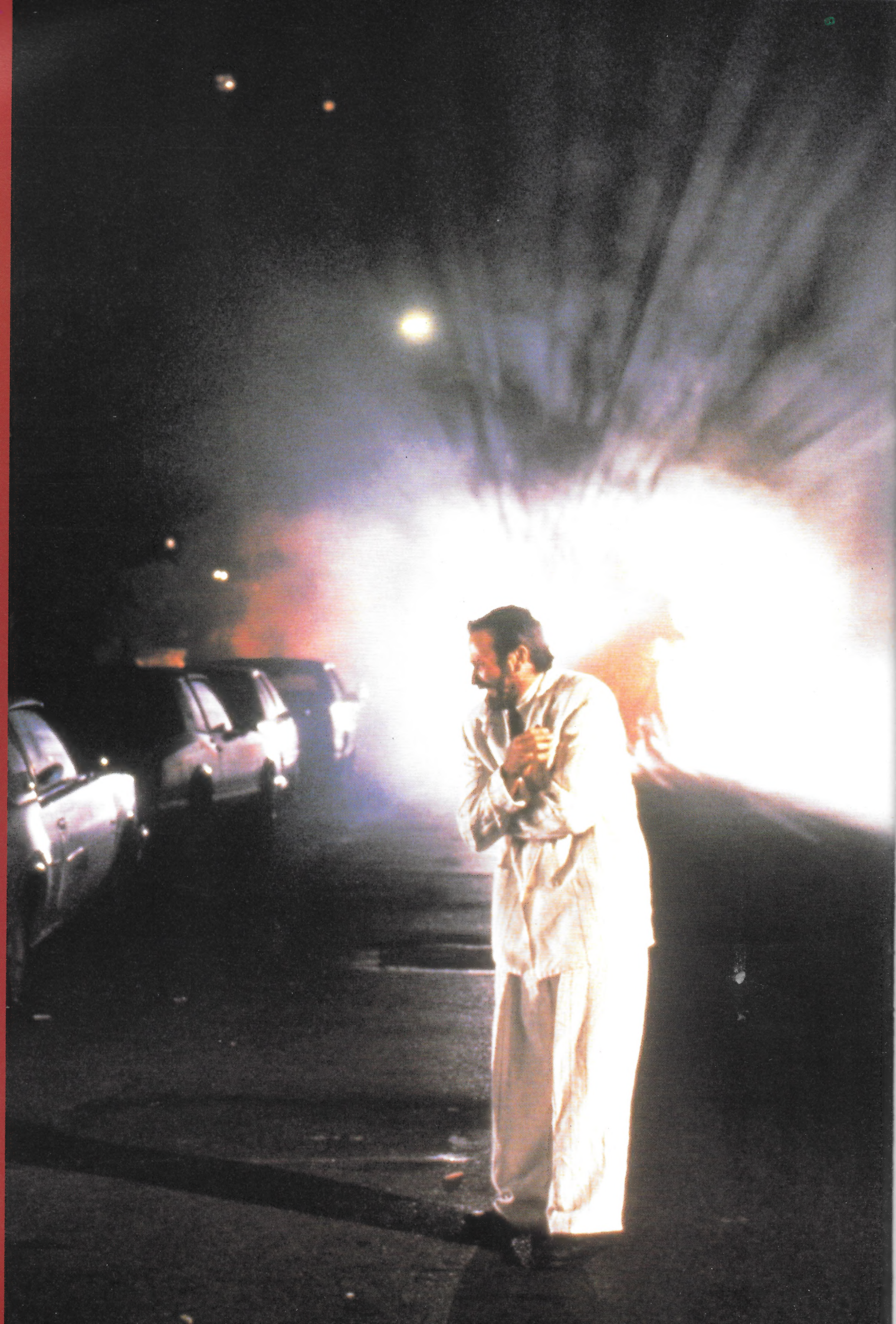
Born in Chicago, he studied at Yale Drama School and worked as an assistant art designer on “The Miracle Worker” (1962) before beginning his career as a set designer on Broadway. He made his film debut with “Annie Hall” in 1977 and gained fame working on Woody Allen's films throughout his prime, up until “Broadway Danny Rose” (1984), with his work on “Interiors” (1978) earning him an Academy Award nomination. Having earned recognition as an urban designer, he subsequently worked on such popular films as “The Natural” (1984), for which he was again nominated for the Academy Award, as well as F/X (1986), “Dangerous Affair” (1987), “The Outcome of the Accusation” (1988), “Cocktail” (1988), and “Reversal of Fortune” (1990).

In 1989, he also worked on “Rude Awakening,” written by LaGravenese, and this time he is working on another of Gilliam's screenplays, designing Gilliam's magnificent world and earning him his third Academy Award nomination.

Music

George Fenton

In 1971, he starred in and also composed the music for "Private Road" (directed by Barney Platts-Mills). In 1974, he began working on stage music for Peter Gill's "Twelfth Night," and made his debut in a TV movie with Gill's "Hitting Town" (1976). In 1979, he made his debut in film. He worked with S. Frears on "Bloody Kids" (1979), "Saigon: Year of the Cat" (1983), and "Dangerous Liaisons" (1988, nominated for an Academy Award), and with Attenborough on "Gandhi" (1982, co-written with Ravi Shankar) and "Distant Dawn" (1989), both of which were nominated for an Academy Award. He also worked with Jim O'Brien in "The Jewel in the Crown" (1983, winner of a BAFTA Music Award) and "The Dressmaker" (1988), with C. Sturridge in "Runners" (1983) and "A Handful of Dust" (1988), and with N. Jordan in "The Company of Wolves" (1984), "Invitation to Plunkett Castle" (1988), and "We're No Angels" (1989). Other works include "84 Charing Cross Road" [V] (1985), "The Woman of the White Flame" (1987), "Memphis Belle" (1989), and "Because You're My Beautiful Woman" (1990).



"A masterpiece! One of the best films of the year. Witty, intelligent and beyond imagination."
〈Jeffrey Lyons/Sneak Previews〉

"A stunning comedy. A bold, unique and exhilarating cinematic trip."
〈Bruce Williamson/Playboy〉

"Magic! Robin Williams is so funny. "The Fisher King" takes you on a wave of funny, sad, and enchanting romance."
〈Peter Travers/Rolling Stones〉

"A truly great movie! "The Fisher King" will make Robin Williams an Oscar king"
〈Joel Siegel/Good Morning America〉

"Unique, innovative and wild. Director Terry Gilliam astounds with his stunning visuals."
〈Gene Shalit/The Today Show〉

"Jeff Bridges is sensational. Sexy, vulnerable, seductive and tough."
〈Pat Collins/WWOR Television〉

"Full of fun... A testament to Terry Gilliam's cinematic magic."
〈Richard Corliss/Time Magazine〉

"Wild and lively. ...Hot acting. Robin Williams is hilarious and has a comical spark."
〈David Ansen/Newsweek〉

THE FISHER KING

スタッフ

監督……テリー・ギリアム
製作……デブラ・ヒル
リンダ・オスト
脚本……リチャード・ラグラベネス
撮影……ロジャー・プラット
プロダクション・デザイン……メル・ボーン
編集……レスリー・ウォーカー
音楽……ジョージ・フェントン
衣裳……ベアトリックス・パスター
SFXコンサルタント……ロバート・E・マッカーシー

キャスト

パリー……ロビン・ウィリアムズ
ジャック・ルーカス……ジェフ・ブリッジズ
リディア……アマンダ・プラマー
アン・ナポリターノ……マーセデス・ルール
キャバレー・シンガー……マイケル・ジェッター

THE CREW

Director ……TERRY GILLIAM
Producers ……DEBRA HILL
LYNDA OBST
Written by ……RICHARD LaGRAVENESE
Director of Photography ……ROGER PRATT, B.S.C.
Production Designer ……MEL BOURNE
Editor ……LESLEY WALKER
Music by……GEORGE FENTON
Costume Designer ……BEATRIX PASZTOR
Creative Special Effects Consultant ……
ROBERT E. McCARTHY

THE CAST

Perry ……ROBIN WILLIAMS
Jack ……JEFF BRIDGES
Lydia ……AMANDA PLUMMER
Anne ……MERCEDES RUEHL
Homeless Cabaret Singer ……MICHAEL JETER

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ROBIN WILLIAMS

JEFF BRIDGES

THE FISHER KING

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AMANDA PLUMMER AND MERCEDES RUEHL MUSIC BY GEORGE FENTON EDITOR LESLEY WALKER PRODUCTION DESIGNER MEL BOURNE DIRECTOR OF PHOTOGRAPHY ROGER PRATT, B.S.C.
DOLBY STEREO IN SELECTED THEATRES
WRITTEN BY RICHARD LaGRAVENESE PRODUCED BY DEBRA HILL AND LYNDA OBST DIRECTED BY TERRY GILLIAM
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